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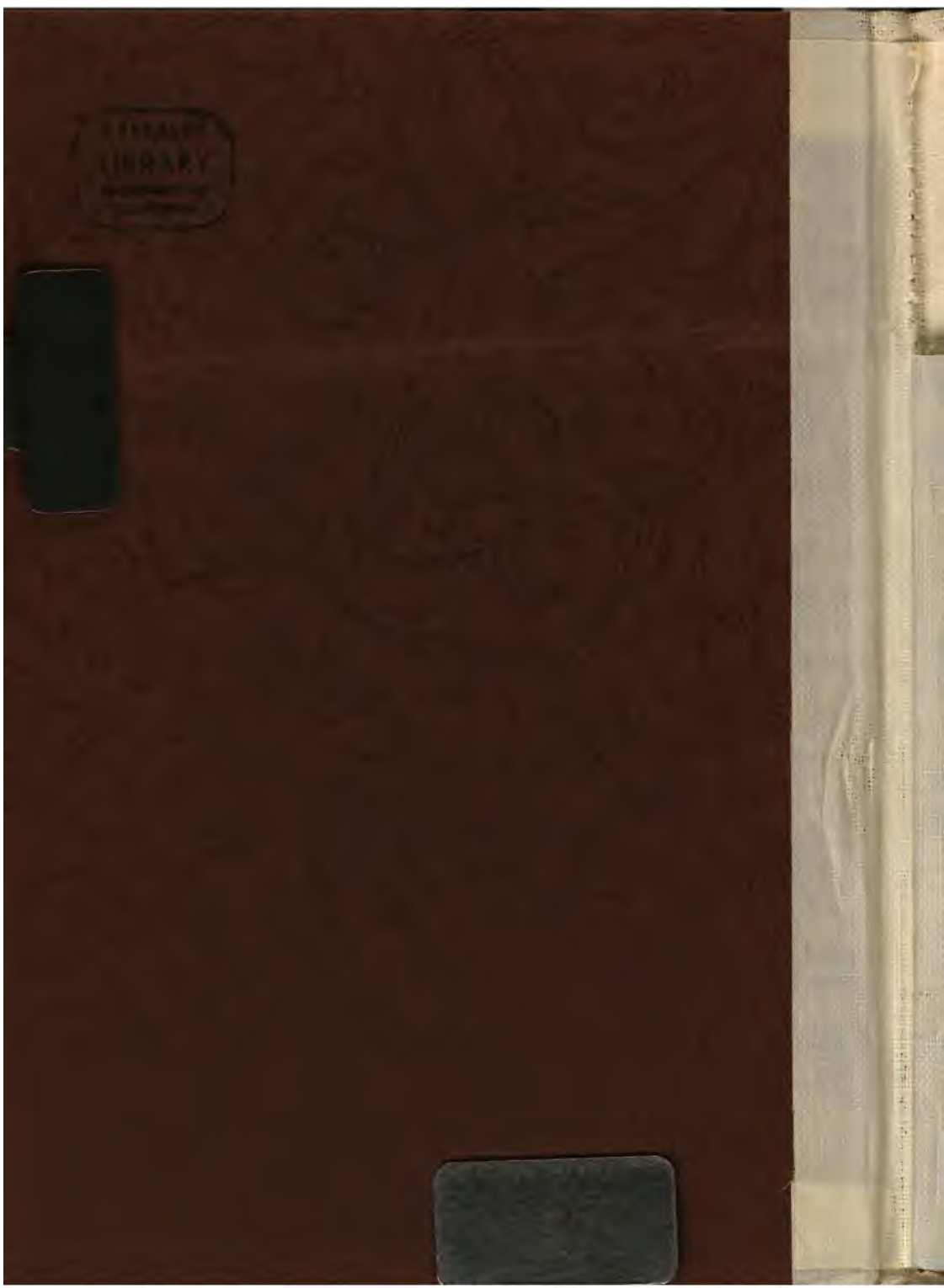
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# HOW PRINTS ARE MADE

SECOND EDITION  
(REVISED)

BY  
ATHERTON CURTIS



FREDERICK KEPPEL & CO.  
NEW YORK  
1907

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#### INTRODUCTORY NOTE

THE descriptions of the various processes which follow are not intended for technical treatises. They give the most important facts for those who know little of how prints are made, but they do not enter sufficiently into details to be of use to the professional worker.

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I

**E**NGRAVING is done generally upon a thin, flat copperplate. The instrument used is a small, pointed chisel, which gives a V-shaped cut. It is known as a burin or a graver. The strength of the line is varied by the size of the burin, and by the depth of the cut. The engraver works by pushing the burin, holding it almost flat against the plate.

This is the process employed by Dürer and the early masters. It is often known as *line engraving*, but this term is not strictly correct, since any engraving process that works in line has as good a right to the title. It is also known simply as *engraving*, in distinction to *etching*, and is popularly called *steel-engraving*, though steel plates are rarely used, except in commercial work, copperplates having always been the medium for artistic engraving.



II

ETCHING

A COPPERPLATE is generally used, though  
ing may be done on zinc, iron and other ma

The plate is heated, and a ball of et  
ground, composed chiefly of wax, is  
upon it. This is made smooth by mean  
silk pad, known as a *dabber* because it is c  
gently upon the plate. When the et  
ground becomes cold it forms an extremel  
varnish upon the surface of the plate.  
varnish is then smoked by holding the plat  
a candle. This process blackens it for th  
pose of permitting the etcher to see his  
The etcher draws upon the plate with a p  
instrument called an etching-needle, wh  
held in the hand in the same way as an  
ary pencil. The needle cuts through the et  
ground and exposes the copperplate b  
leaving a shining copper line against the  
smoked surface. When the drawing is fi  
the plate is put into a tray containing an  
The etching-ground is impervious to the  
but the copper is not. Hence, the acid ea  
the plate wherever the copper has been lai  
by the needle. The action of the acid fo



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line cut in below the surface of the plate, and the deeper and wider this line, the heavier and blacker it will print. This operation with the acid is known technically as *biting the plate*. If the artist wishes to bite some lines deeper than others, he takes the plate from the acid and covers the lines that have been bitten deeply enough with a liquid varnish known as *stopping-out varnish*. This is applied with a brush. When the lines are thus stopped out, the plate is replaced in the acid and the biting continues in the unstopped lines. When all the lines have been bitten to the required depth, the plate is taken from the acid, the etching-ground is removed, and the plate is ready for the printing.

### III

#### AQUATINT

This is practically etching. The ground is of a sandy nature, which leaves minute interstices through which the acid may penetrate. The acid is laid on with a brush, as if the artist were making a wash-drawing. When the ground is removed and the plate printed from, the result is a print which gives the appearance of a drawing made upon the paper with a brush and ink.





IV

SOFT-GROUND ETCHING

As the name indicates, this is done with a soft ground instead of the usual hard etching-ground. A sheet of paper is placed upon the soft ground and a drawing is then made upon the paper with a pencil. When the paper is removed it takes the ground away with it wherever the pressure of the pencil has been applied. This leaves the copper exposed, and the biting is then done as in ordinary etching.

V

DRY-POINT

IN this process the artist draws by digging into the surface of a copperplate with the same kind of a sharp, pointed instrument that is used in etching, but as it digs into the bare copper without the use of an acid, it is called a *dry-point*. The instrument is held in the hand like a pencil and throws up the copper on the sides of the lines like a plough in the earth. The copper thus thrown up is known as *burr*. It left upon the plate it holds ink in the printing

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and gives the printed line a soft, blurred appearance. If the burr is removed with a scraper, the line that remains differs little from an etched line. Dry-point work is often used in conjunction with etching to give finishing touches. It also gives beautiful results when used by itself.

VI

## MEZZOTINT

This also is done upon a copperplate, but it differs greatly from the previous processes. The plate is first prepared with an instrument known as a *mezzotint rocker*. The rocker has a curved edge with fine teeth. It is rocked back and forth upon the plate in every direction, until the surface of the plate is a mass of little dots, each of which has *burr* raised by the teeth of the rocker. If the plate were printed from in this condition, it would give a uniform black surface on the paper. The artist now takes a scraper and works upon the plate by scraping away the mezzotint ground. Wherever he scrapes, part of the work of the rocker is removed, and this portion of the plate will print lighter. By more or less scraping he may get any tone he

wishes, from the blackest printer's ink to white paper. Thus he works from black to white instead of from white to black, as in the previous processes.

VII

PRINTING FROM COPPERPLATES

IN burin-engraving, etching, aquatint, dry-point, and mezzotint, the method of printing is the same. The work on the plate is not raised above, but is cut in below the surface. The printing is done as follows: The plate is inked over its whole surface with a thick printer's ink. The ink is then wiped off the surface, but remains in the lines. A sheet of damp paper is placed upon the plate, which is then run under a roller. The action of the roller presses the paper into the lines of the plate and the ink becomes transferred to the paper. The paper with its design upon it is known technically as a *print* or an *impression* from the plate.

Variations may be made in the printing by the manner in which the plate is inked or wiped. The most important of these is known as *retroussage*. This is done with a fine rag which is passed lightly over the plate after it has



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been inked and wiped. The action of the rag draws some of the ink out of the lines, leaving it upon their edges, which, in the print, gives a rich effect somewhat akin to dry-point.

VIII

#### WOOD-ENGRAVING

THIS differs entirely in principle from the processes previously described. In those, the line which holds the ink for the printing is cut *into* the plate, and it is therefore *below* the surface of the copper. In wood-engraving the engraver cuts away the part of the block that is *not* to be printed from, and the part that holds the ink for the printing is therefore raised *above* the surrounding surface. The wood-block upon which the engraving is done must be hard and close-grained. The instruments are chisel-shaped, or are sharpened to a fine edge. A knife may also be used, and, in fact, any tool that will cut into the surface of the wood.

The nature of wood-engraving gives the engraver the choice of two methods of procedure, or a combination of the two. He may cut away the wood so as to leave narrow lines raised above the surface, resembling, when printed, the lines made



by a pen on the paper. He may, on the other hand, cut lines in the wood-block in the same way that he would cut them in a copperplate, but the lines so cut will not show black in the subsequent printing, because they are below the surface of the block and cannot, therefore, hold the ink. As the ink is held by the surface on each side of the line, the result in the printing is a white line on a black ground. This work in white line is the true method for the wood-engraver, as it is more in the spirit of his process than the black line, which requires more labour.

The inking of a wood-block for printing is done with a roller, as in ordinary printing from type.

#### IX

#### LITHOGRAPHY

A LITHOGRAPH, in its ordinary form, is simply a crayon-drawing on stone done precisely in the manner of a crayon-drawing on paper, the difference being that the drawing on stone may be multiplied, as in etching or engraving.

The crayon used in lithography is composed partly of a greasy substance which sinks into the stone wherever it is touched by the crayon. When the drawing is finished the surface of the

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stone is covered with acid, in order to fix the drawing, so that it will resist well in the printing; but the acid does not remain long enough upon the stone to eat into its surface. In lithography there is neither a raised nor an incised line. The printing is done from a perfectly flat stone, and the process differs, therefore, entirely from all the engraving or etching processes. In order to print impressions, the stone is moistened with water, and as water and grease do not combine, the parts drawn upon with the greasy crayon repel the water, while the parts not drawn upon absorb it. A roller charged with greasy ink is now passed over the surface, and, for the same reason as before, the ink is repelled by the wet parts and adheres to every part drawn upon. A sheet of damp paper is placed on the stone, which is then passed through the press. The ink becomes transferred to the paper and produces an exact facsimile of the drawing on the stone.

The lithographer may work on the stone with a scraper, for the purpose of taking out parts of his drawing, and he may even do his entire drawing by this method. In this case, he blackens the surface of the stone with a crayon and works from dark to light, as in ordinary mezzotint.

He may also work on the stone with a brush and a greasy ink. This process gives in the printing the effect of a wash-drawing. It is sometimes called *lithotint*.

A specially prepared paper may also be made use of in lithography. When the drawing is finished it is transferred from the paper to a stone and the printing is then done in the same way as if the drawing had been made upon the stone in the first place.

X

GENERAL REMARKS ON PRINTING

IN all the processes described above, the number of impressions that can be printed is limited. The lines of the copperplates and wood-blocks wear away by the action of printing, and the impressions on the paper show the effect of this wearing away of the plate or block. It is for this reason that print collectors seek early impressions. These alone give the artist's work as he intended it to be. As the early impressions are the ones sought for, these may bring high prices when late impressions from the same plate are worth almost nothing.



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In lithography the wearing is different from the wearing in the other processes. The stone itself does not wear, but the drawing upon it becomes used up, the grease which has penetrated the surface becoming gradually exhausted.

XI

#### COLOUR-PRINTING

WOOD-ENGRAVING and lithography are the processes that have been used most generally for printing in colours. The printing in this case is done from a number of stones or blocks. Each stone or block has on it that part of the drawing which is to be printed in a particular colour, and it is inked with the colour desired. The sheet of paper is run through the press for each print as many times as there are colours, the stone or block being changed each time. Colour-printing from copperplates may also be done in the same way.

Printing in a number of colours may be done from a single plate, but, in this case, the different parts of the plate must be coloured separately, and the printer becomes himself an artist painting upon the plate.



## ORIGINAL AND INTERPRETATIVE PRINTS

IRRESPECTIVE of the process by which they are made, prints may be divided into two broad classes — original and interpretative. An interpretative or reproductive print is a copy done by its author from the painting or other work of art of some one else, and holds, therefore, the place of a translation in literature. Such prints were of great value before the invention of photography, but their purpose is now made useless because of the superiority of modern mechanical processes over the unreliable human hand. Interpretative prints may show great technical ability on the part of their author, and may therefore be interesting studies, but they cannot be called works of art in the highest sense of the words.

Original prints are those that are done by the artist himself, and they are as much original works of art as is a painting or a drawing. The difference between the print and the painting lies in the fact that while only one exists of the latter, a number may exist of the former, thus giving the artist the power to multiply his creation so that its possession may not be confined

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instruments used in their production, like the brushes or the palette in the case of a painting.

There is a class of prints that comes between the interpretative and the wholly original. In this class the artist draws upon a wood-block with a pen or a fine brush, and the engraver then cuts the wood away from between the lines, leaving them to be printed from so as to give the artist's work on paper. Now, while the artist may make an original drawing upon the wood-block, it is evident that the engraver adds a new element, coming, as he does, between the artist and the print. And yet the artist may so dominate the whole process that it is difficult to refuse the title of original to the prints. Under the direction of a man like Dürer, for example, the engraver becomes almost a tool in the artist's hands. He has merely to cut away mechanically the wood that is not wanted, leaving the drawing upon the block raised above the surrounding surface.

The case of the Japanese is somewhat different from that of the Europeans. It may be said that three artists are necessary in the production of a Japanese print—the man who makes the design, the engraver who cuts it, and the printer. The engraver's work is more or less mechanical, but not so mechanical as in the



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European case. The man who makes the design is, of course, the dominating personage in the trio, and it is he who signs the work, and who deservedly gets the credit of it; but we must remember that he has his assistants, though their names in most cases have been lost to us. The prints which result from this combination may be properly described as original, because they are the result aimed at by the artist and his assistants. The drawing made by the artist in the first place is pasted upon the wood-block, and is consequently destroyed in the subsequent processes. Nothing remains but the prints to show the artist's idea.

XIII

#### TECHNICAL TERMS

THE words *print* and *impression* designate the printed sheet of paper after it has received the imprint of the plate, wood-block or lithographic stone. *Proof* has often the same meaning, though it is more customary to confine its use to the early, finer impressions. A *trial-proof* is an impression taken during the course of the work in order that the artist may see the effect of his plate when printed from.



A *copy* is a reproduction of a print by some one other than the artist. The word is sometimes erroneously used in the sense of *print* or *impression*.

*Edition* is applied to prints as to books, meaning the whole number of impressions published at one time.

If a change is made in the work on a plate, wood-block or stone after one or more impressions have been printed, the impressions printed before the change are called the *first state* and those printed after the change, the *second state*. If further changes are made in the work and an impression or impressions are printed, each of these changes forms a new *state* and is designated by a new number. Some authors prefer to designate as *trial-proofs* the rare, early impressions from an unfinished plate, leaving the word *state* for finished impressions or published impressions only. Thus one author may call the first three or four variations in a plate, *trial-proofs*, reserving the term *first state* for what another author who numbers the states from the beginning may call a *fourth* or *fifth state*. Much confusion has resulted from these differences in the employment of terms.

The word *after* signifies that the print is ~~no~~ an original work. If we say that Marcantoni

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made an engraving after Raphael, we mean that he made an engraved copy of one of Raphael's paintings or drawings.

On old prints, and sometimes on modern ones, the following inscriptions occur:

*Fecit*, or abbreviated to *ft.*, *fec.*, *fe.*, *f.*, meaning *made*. Thus, *Claudius fecit* means *Claude made it*. The imperfect *faciebat* of the same verb is also used in the same way.

*Invenit.*, *inve.*, *inv.*, *in.* meaning *invented*.

*Delineavit*, *delin.*, *deli.*, or *del.* meaning *drew*.

*Sculpsit*, *sculps.*, *sculp.*, *sc.*, and also *sculpebat* meaning *engraved*.

Prints upon which these inscriptions are found are not necessarily original, as sometimes the engraver considered himself the important personage and did not mention the name of the artist whose work he interpreted, while at other times he looked upon himself merely as a copyist and did not therefore sign his own name.

Some etchers have signed *fecit aqua forti*, meaning *made it in etching*, which may be taken as proof that the work is original unless accompanied by other inscriptions showing the contrary.

*Pinxit*, *pinx.*, *pin.*, *p.*, and *pinxerat* mean *painted*.

*Excudit, exc.*, or *ex.* mean *published*.

As illustrations of the above, if we find *Rigaud pinx.*, *Drevet sc.* on a print, meaning *Rigaud painted it*, *Drevet engraved it*, we know that the print is not an original; while *C. Visscher del. et sc.*, meaning, *C. Visscher drew and engraved it*, would show us at once the work was entirely Visscher's own, and consequently original. So, too, *Nanteuil pin. et sculp.* shows that Nanteuil made the engraving after one of his own paintings and that it is, therefore, an original work. We also find on portraits such inscriptions as *Nanteuil ad vivum sculpebat* or *ad vivum del. et sculp.*, the *ad vivum* meaning *from life*. In these cases the work is, of course original.

The words *cum privilegio*, meaning *with permission*, signify that the owner of the picture has given permission to have it engraved.

We come also upon the abbreviation *imp.* meaning *printed*, which occurs frequently on modern prints, and which may stand for the Latin form of the verb, but which is more often an abbreviation of the French form.

Modern etchers and engravers have generally signed their works without adding any inscriptions, though among some of them we find the old inscriptions in use.



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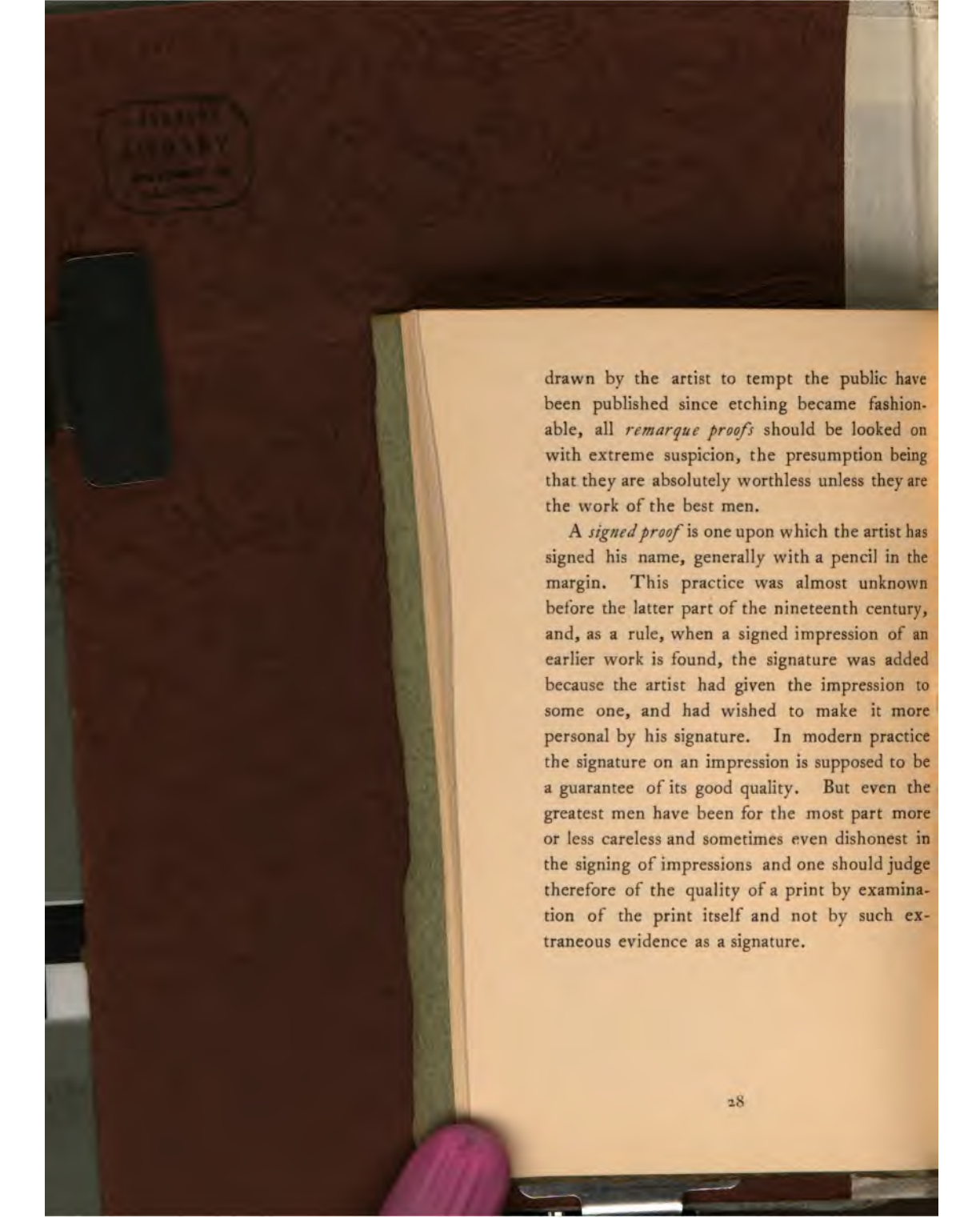
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The abbreviations *lithog.*, *litho.*, and *lith.*, are used on French lithographs in two different senses, somewhat perplexing to the uninitiated. If the abbreviation follows an artist's name, it means that the lithograph is by him, as *Eugène Isabey, lith.*, and *Lith. par Eugène Isabey* has the same signification; but when the word *lith.* is followed by the word *de* and a name, this means that the name is that of the printer, as *Lith. de Lemercier*. Thus, if we find the inscriptions *Eug. Isabey del.—Lith. de C. Motte*, we are not to infer that the print is not an original by Isabey. The meaning is that the work was drawn on stone by Isabey and printed at the printing establishment of C. Motte.

*Remarques* are small sketches or scratches of any kind on the margin of the plate or stone outside of the principal composition. It is rare to find them on works by the best masters. When cases occur, the *remarques* are generally slight sketches done half unconsciously by the artist or scratches by which he has tested his needle or his crayon. They are generally removed from the plate or stone before the printing of the regular edition and prints on which they are found are therefore as a rule early impressions. But as large numbers of worthless modern etchings with *remarques* especially





drawn by the artist to tempt the public have been published since etching became fashionable, all *remarque proofs* should be looked on with extreme suspicion, the presumption being that they are absolutely worthless unless they are the work of the best men.

A *signed proof* is one upon which the artist has signed his name, generally with a pencil in the margin. This practice was almost unknown before the latter part of the nineteenth century, and, as a rule, when a signed impression of an earlier work is found, the signature was added because the artist had given the impression to some one, and had wished to make it more personal by his signature. In modern practice the signature on an impression is supposed to be a guarantee of its good quality. But even the greatest men have been for the most part more or less careless and sometimes even dishonest in the signing of impressions and one should judge therefore of the quality of a print by examination of the print itself and not by such extraneous evidence as a signature.

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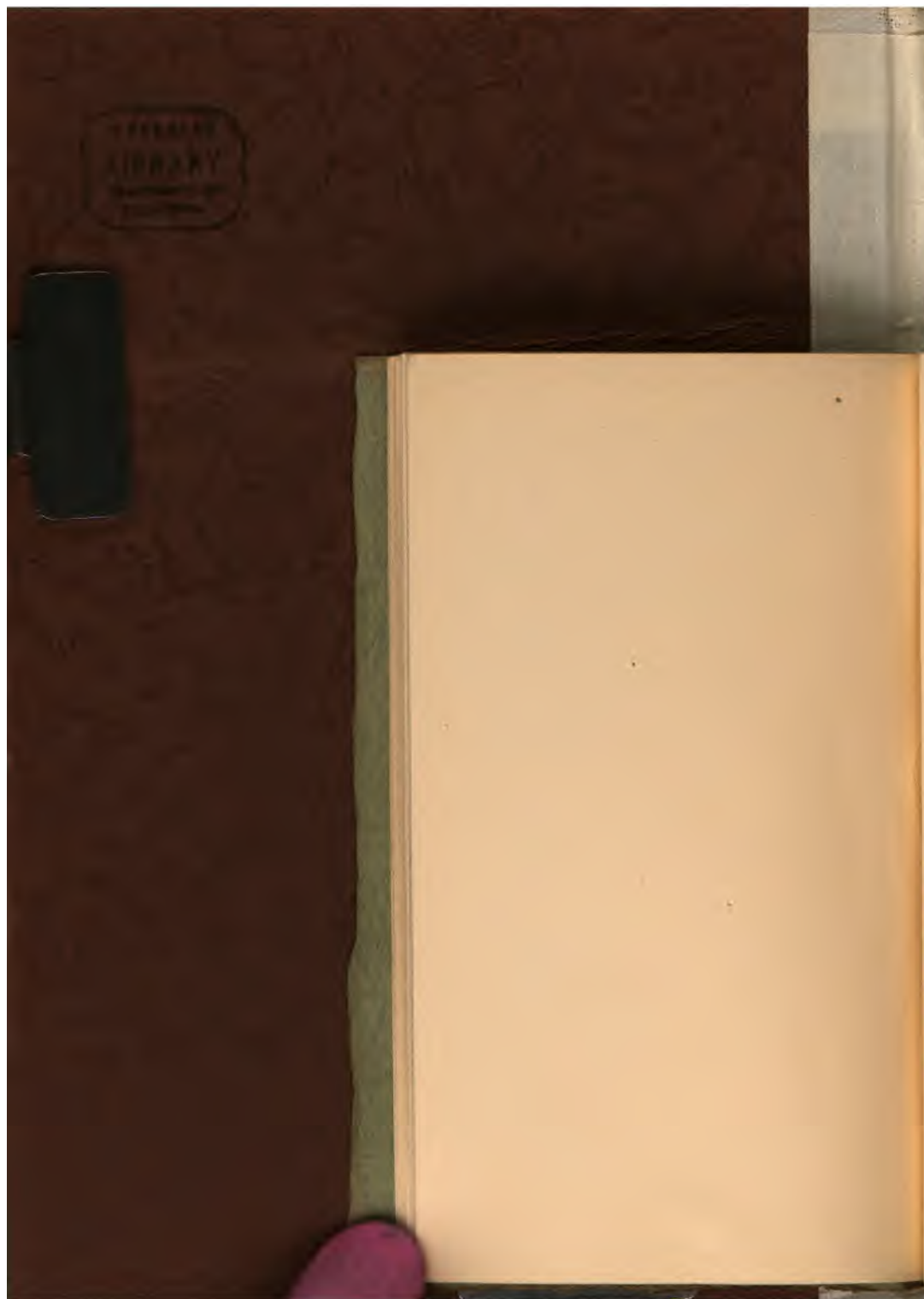
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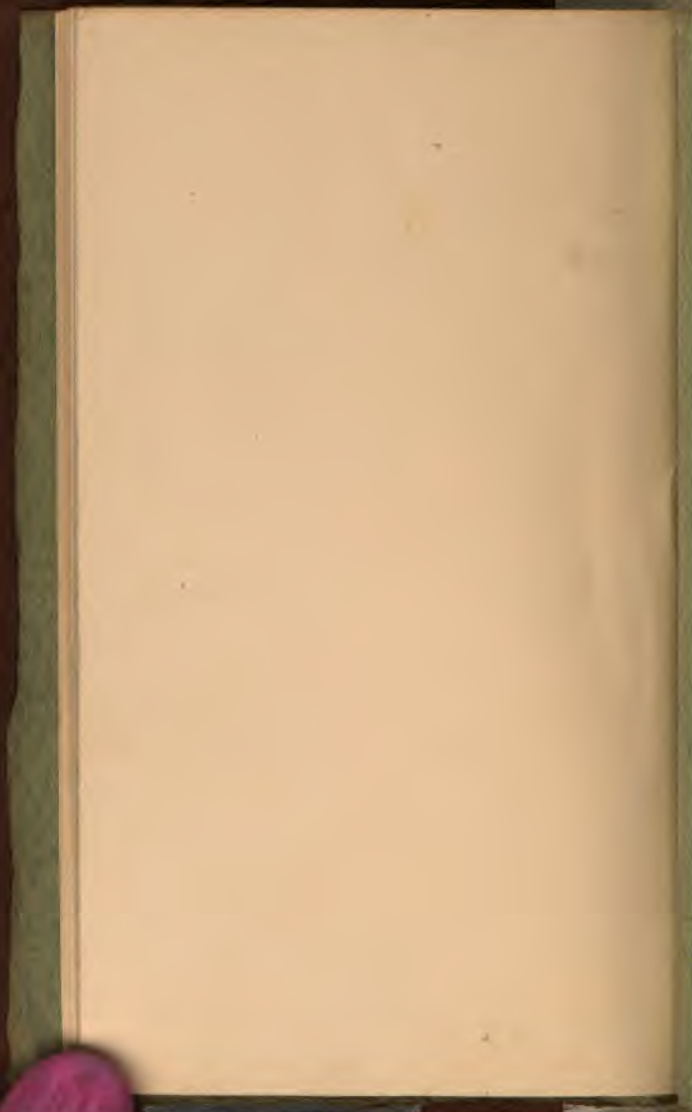
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